Printed Textiles:
Pattern Stories

Mixtec Stonecutting Artistry:
16th Century Ribbed Vaults in Mixteca, Mexico
MAY 2 & 4
BEHIND-THE-SCENES TOUR AND TEA
HAPPENINGS

Forty-three new members enjoyed a behind-the-scenes tour and tea.

LECTURE AND BOOK SIGNING FEBRUARY 4
RURAL DESIGN: A NEW DESIGN DISCIPLINE

GALLERY TALK MARCH 25
CELEBRATING THE NATIVE PRAIRIE
JENS JENSEN:

FASHION EVENTS
REDEFINING REDESIGNING

GIRL-SCOUT PRODUCT DESIGNER BADGE DAY
FEBRUARY 23

URBAN 4-H DAY
MARCH 29

Did you attend the new member Behind-the-Scenes Tour and Tea in May? Board members Christine Hartman and Debra Herdman organized two sessions of this highly successful event that attracted 43 new members through the innovative offering of a sneak peek into collection storage and a delicious high tea. I spoke to the groups about GMD while they were enjoying their teas with tasty scones and sandwiches. I’d like to share a few GMD facts that I shared with those groups:

- In a metro area with several museums that present design—from the Walker to the American Swedish Institute—GMD is the only museum that exclusively collects and interprets design.
- GMD was founded in 1976 as a tribute to Harriet and Vetta Goldstein, innovative teachers in the School of Home Economics from the 1910s through the 1940s. GMD’s collection was based on their teaching collection and their philosophy of object-based learning.
- GMD is an academic museum with a large collection and a small footprint. GMD has 3 full-time and 18 part-time staff members.
- GMD has an annual attendance of approximately 13,000-14,000 and an annual budget of approximately $450,000.
- GMD’s exhibitions explore designers, designed objects, and the design process. McNeal’s Gallery 241 features 3 exhibitions annually of apparel design, interiors, housing, and graphic design.

Say It with Snap: Motivating Workers by Design, 1923–1929
GALLERY 241, McNear Hall
September 13–January 7, 2014

Between 1923 and 1929, Chicago-based Mather & Company created and sold colorful, graphically-dramatic posters to businesses across the United States for display in the workplace. Through these emphatic posters, workers were exhorted to get to the point when they conversed with co-workers (“Say it with snap”), not lose their temper (“Blowing up blows up your chances”), and own up to and correct mistakes because “Repeating our mistakes ruins our records.” In an era when the relationships between management and workers were changing, motivating posters were a way to shape both worker behavior and attitudes. Organized by Hagley Museum and Library, Wilmington, DE and Samuel P. Harn Museum of Art, University of Florida, Gainesville.

GMD organizes 4-5 architecture and landscape architecture exhibitions annually in Rapson’s HGA Gallery.
- GMD’s collection consists of about 30,000 objects—22,000 apparel/accessories, 5,000 textiles, 2,500 applied arts/product design, and 660 graphic design/works on paper.
- Most of the collection was acquired through donation. Assistant Curator Joan McEwen reviews several thousand potential donations annually and 200-300 are accepted into the collection.
- For the past 3 years, GMD has been engaged in a photography project, funded by the Institute for Museum and Library Services, to create an online searchable database of the collection.
- Photographing the collection is labor intensive—a wedding dress may take 8 to 10 hours to prepare. To date, about 15% of the collection has been photographed.
- GMD facilitates object-based learning for classes in graphic design, apparel studies, interior design, surface design, art history, and theater costuming. We also develop programs for community groups on a wide range of topics—from the Arts and Crafts style to buttons.

Save the Date! Once a year, GMD hosts a design-themed benefit to support free exhibitions, educational programs, and the photography project. Join us on September 6th for a Roaring 20s Party at Christine Hartman’s 1924 home on Sunfish Lake. Watch for your invitation!

Yours in design,
Lin Nelson-Mayson, director

DIRECTOR’S MESSAGE

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RESOURCES

GOLDSTEIN MUSEUM OF DESIGN SUMMER 2013

University of Minnesota Architecture 100 Year Celebration: 1913–2013 A Century and Building
Friday and Saturday, October 25–26, 2013
Rapson Hall on the Minneapolis Campus and other sites

Join classmates and colleagues as the School of Architecture celebrates 100 years of education and looks forward to the next century of architecture. Exhibitions in the HGA gallery and other sites will be part of the weekend activities, along with architectural tours, lectures, and time to catch up with friends during celebration activities both on and off campus. For more information: arch100.design.umn.edu

UPCOMING EXHIBITIONS

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Humans have printed patterns on textiles for centuries, perhaps responding to an innate desire to add meaning and beauty to a functional object. This exhibition celebrates the beauty of prints and their relationship to broader narratives: artists turning their talents to designing textiles, the lingering impact of design movements, the relationship between popular culture and textile design, and the ever-fashionable motifs of flowers and plants. These are the exhibition’s four major story lines.

In the 20th century, the merger of art, design, and technology that produced some of the most exuberant textile designs ever available to the general public coincided with specific artists or designers being credited by name for their textile print designs. When Ruth Reeves, Jack Lenor Larsen, and Emilio Pucci “signed” their textile designs, they reversed the centuries-long pattern of textile print designers laboring in anonymity.

What do a printed textile celebrating Lindbergh’s 1927 non-stop flight from New York to Paris, a tea towel with images of Charles and Diana, and a scarf that illustrates the “Harper’s Bazaar 9-Day Diet” have in common? All three textiles were created to commemorate or comment on something of intense popular interest in America.

The American appreciation for handcraft is a legacy of the Arts & Crafts movement’s ideals. This legacy provided impetus to both the Depression-era WPA Handicraft Project workshops in Milwaukee and Minneapolis and the successful Folly Cove Designers of Gloucester, Massachusetts, both of which produced block prints on textiles. The exhibition’s graphic design features a Folly Cove Designers block print.

Appreciation of nature is nearly universal, and reminders of nature are often incorporated into the design of clothing and homes. The enduring appeal of botanicals is revealed in both flat textiles designed for interiors and apparel designs created by shaping floral and plant-motif fabrics into clothing.

Exhibition Support: Surface Design Association, Banner Creations, Fabric Graphics Association, and the Summer Music Festival at Northrop, presented by Northrop Concerts and Lectures at the University of Minnesota.
Mixtec Stonecutting Artistry: 16th Century Ribbed Vaults in Mixteca, Mexico

HGA Gallery, Rapson, Minneapolis Campus
August 24–October 13, 2013

This informative exhibition positions three 16th century churches in Mixteca, Mexico, in the global context of construction history while reflecting on the transmission of building technology from Europe to Mexico.

The second half of the 16th century brought tremendous changes to the indigenous communities of Mexico. Colonization by Spain brought Christianity to the area, and church buildings were built to accommodate thousands converting to Christianity. The available workforce was not familiar with the practical geometry necessary to achieve such structures as the arches and vaults of European Gothic cathedrals. Each piece of stone within a vault is essentially a sculpture carved and shaped to form a stable structure working in compression. However, in a complex process of symbiosis and cultural transfer, indigenous masons, using the most advanced technology of their time and their deep knowledge of locally-available building materials, worked with Spanish architects who had knowledge of the construction implications of ribbed vaults. Together they built three churches in La Mixteca, Mexico, with geometrically-elegant vaults unique to 16th century America. The three churches are Santo Domingo Yanhuitlan, San Pedro y San Pablo Teposcolula, and San Juan Bautista Coixtlahuaca, all erected between 1550 and 1580. This exhibition explains stereotomy (the science of cutting solids) as well as the complex digital modeling and other advanced technologies that enabled the research on and duplication of these vaults in the late 20th century. Scale models of each dome augment written explanations and diagrams. Assistant Professor of Architecture Benjamin Ibarra Sevilla conducted the research described in the exhibition and was also exhibition curator.

Prior to its installation in Rapson Hall, this exhibition appeared at the Centro Cultural y Académico San Pablo in Oaxaca, Mexico between April 11th and July 1st, 2013.

Funding and in-kind support for development of this exhibition: two Grant-in-Aid awards, two Imagine Fund awards, the Metropolitan Design Center, and the College of Design.

A 3D walk-through of the exhibition can be found at blog.lib.umn.edu/designatmn/2013/05/stereotomy-is-the-science.html

Centro Cultural y Académico San Pablo, photos courtesy of Benjamin Ibarra Sevilla
While style does not keep itself neatly contained within a decade, we tend to refer to the 1920s as if it did. However, the look and style of this era has its origins in late 19th and early 20th century design. Building on French Art Nouveau, the Arts and Crafts movement, and European modernism, design reflected the gaiety and progressiveness of a post-WWI era. This energy was tempered by post-war mournfulness. Disillusionment with mass production and consumption also gurgled beneath the surface. Designed objects of the 1920s were not as overwrought as they had been in the Victorian Era, but did tend towards ornamentation. Common motifs included insects, abstracted flora, and repeated geometries. There was also international inspiration, propagated by things like the ever-increasing trade and travel with Asia and the 1922 exhumation of King Tutankhamun in Egypt.

Fashion of the era both delighted in fancy and toyed with sophistication. Hemlines inched up from the ankle in the late teens to the knee in the mid-1920s. Women powdered not only their faces but their newly exposed knees. Flirty patterns and bright colors were often used, but beige and black had also become stylish. Hats were worn close to the head over clipped bobs, putting a damper on the seductive tresses that had been de rigueur at the turn of the century.

Germany’s Bauhaus, which began in 1919, did not have an agenda of austerity but their stayed view of ornamentation and luxury ran in conflict to much of the opulent verve of the 1920s. This renowned school valued craft and critical discourse about form, function, and ornamentation. Ludwig Mies van der Rohe, the Director of Bauhaus from 1930-1933, designed the 1929 German Pavilion (or Barcelona Pavilion) for the 1929 International Exposition in Barcelona, Spain. Mies' structure and its coordinating Barcelona Chair provide seminal examples of early modern design.

Despite the fact that the aesthetic preference of the 1920s sat somewhere between Ancient Egypt and modernism, there was a certain stylistic cohesion. The years following WWI took elements of consumerism, sobriety, elation, heartbreak, and optimism and combined them to create a notable cultural identity. The 1920s is a destination decade that is returned to again and again.
September 6, 2013, 6–9pm
Linda Boelter, Honorary Chair
Entertainment by Parasota Hot Club
Signature cocktail and passed hors d’oeuvres

Goldstein Museum of Design’s Annual Design Benefit raises important operating funds to support free exhibitions, a world-class collection, and educational programs for all audiences. Watch for the invitation with ticket prices and additional details. For ticket information, call 612.624.7634 or email design@umn.edu.
A selection from the museum’s collection of over 100 combs, 1830–1909. Search the collection at collection.goldstein.design.umn.edu.